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UNIVERSITY OF TORONTO PRESS

The Chamber Music of Mozart

Foreword and analytical programme notes by

John Beckwith

Mozart's chamber music output may be viewed in summary form as follows:

25 string quartets (comprising 3 early ones which are really three-movement Italian symphonies for strings alone, 6 early Salzburg quartets, and 6 dating from the period of the visit to Vienna in 1773; then, after an interval of nearly a decade, the 10 'celebrated' last quartets being given in the present series, namely the group of 6 dedicated to Haydn, the 'Hoffmeister' in D, and the 3 'Prussian' quartets).

6 string quintets (comprising an early one in B flat, one in C minor which is really a transcription of the great four-movement Wind Serenade in that key, and the four quintets we are presently hearing).

2 piano quartets.

1 quintet for piano and wind instruments.

6 piano trios.

1 trio for piano, clarinet, and viola.

1 quintet for clarinet and strings.

1 quintet for horn and strings.

4 quartets for flute and strings.

1 quartet for oboe and strings.

31 sonatas for piano and violin (16 of them really solo keyboard sonatas from the juvenile period).

2 duos for violin and viola.

1 divertimento for string trio.

Many variously-scored divertimenti lying midway between true chamber music and the 'open-air' style, borrowing traits from each.

It will be seen that the present series gives an admirable cross-section of this output. Though the earlier string quartets are not represented, listeners should not assume that they are without interest: early Köchel catalogue numbers do not necessarily indicate lower standards of excellence in Mozart's art. Subsequent recitals under Conservatory auspices will present some of the piano trios and piano-and-violin sonatas. Otherwise the only major items needed to complete the picture are the duos and the magnificent string trio; and possibly one may hope for performances of these during the bicentennial observances of this year.

In the chamber music repertoire Mozart's quartets are, with Haydn's, the earliest perfect examples. Between them, in the 1770's and 80's, these two men set the classical standard of quartet writing: they showed just how quartet material differs from sonata material or symphony material, expressively and texturally: they created both the idiom and some fully-developed examples of it. They learned from each other, and the generous artistic respect each held for the other, completely free of jealousy, is one of the most heartening phenomena in musical history. It was from Haydn's 'Sun' quartets, Opus 20, that Mozart received his adolescent awareness of the possibilities of the medium, and from Haydn's six quartets, Opus 33, published in 1781, that he was inspired to tackle the form again, after a silence of some years. At the same time, the six quartets which he wrote between 1782 and 1785 are important for their later influence on Haydn.

At this period Mozart was living in what for him was a lavish apartment, in the Schuler-strasse, just behind St. Stephan's Cathedral in Vienna. The rooms are on view today. Walls of cool pink marble surround the composer's working quarters, and a little mask of one of the Hapsburg monarchs glares pouting from the lintel. It was here, on February 12, 1785, that Haydn heard some of these quartets for the first time. Leopold Mozart, who was also present, related in a famous letter afterwards:

'On Saturday evening Herr Joseph Haydn and the two Barons Tinti came to see us and the new quartets were performed, or rather, the three new ones which Wolfgang has added to the other three which we have already. The new ones are somewhat easier, but at the same time excellent compositions. Haydn said to me: "Before God and as an honest man, I tell you that your son is the greatest composer known to me either in person or by name. He has taste and, what is more, the most profound knowledge of composition."'

(We have no record of who the performers were on that occasion. The tenor Michael Kelly once recalled hearing a quartet of Mozart played by Haydn and Dittersdorf (violins), Mozart (viola), and a cellist named Vanhall. Almost the only string player mentioned in Mozart's own correspondence is a certain Zeno Franz Menzel, a player in the court orchestra: 'So far no one in Vienna has played my quartets so well at sight as he has'.)

The six quartets were published as Mozart's 'Opus X'—an arbitrary number chosen by the publisher—and dedicated to Haydn in the terms of warmest respect and admiration. With their complexity, daring, brilliance, and compression of style, they were not well received by the public. It is perhaps hard for us to realize how far ahead of his time Mozart was in these works. From Italy the parts were returned to the publisher as being impossibly full of printing errors. A Viennese critic wrote:

'It is a pity that in his truly artistic and beautiful compositions Mozart should carry his effort after originality too far, to the detriment of the sentiment and heart of his works. His new quartets, dedicated to Haydn, are much too highly spiced to be palatable for any length of time.'

Jahn, who gave us this, also quotes the following from an article in Cramer's Music Magazine (1788):

'Kozeluch's works hold their ground, and are always acceptable, while Mozart's are not by any means so popular. It is true; and the fact receives fresh confirmation from his quartets dedicated to Haydn, that he has a decided leaning to what is difficult and unusual. But on the other hand, how great and noble are his ideas—how daring a spirit does he display in them!'

The later set, or half-set, the three quartets known as the 'Prussian', have a somewhat different history. Their writing was a direct outcome of Mozart's visit to the Prussian court at Berlin in the early part of 1789. The Prussian monarch, Friedrich Wilhelm II, was an enthusiastic amateur cellist. A few years previously he had given a handsome appointment as court composer to the prolific Boccherini (also a cellist), and his chief resident musician was Jean-Pierre Duport, one of two brothers who were both prominent cello-virtuosi of the day. Mozart met Duport during his stay in Berlin and made devastating fun of his musicianship in letters home to his father. However he apparently received some pointers on cello technique from his colleague. Returning to Vienna, he set about writing this series of quartets,

intending to dedicate them to the King. These circumstances account for the increased prominence given to the cello part here and there in the set, and for the prevailing brilliance and wit of these quartets, in contrast to the more *ouvragé* (to use the term chosen by Wyzewa and Saint-Foix) qualities of those in Opus X.

An instructive point about the 'Prussian' pieces, for those interested in the reflection in art of the life and personality of the artist, is that they were composed in a period of the most intense personal anxiety. The desperate tone of Mozart's almost daily begging letters to his fellow-mason Puchberg around this time evokes sadness in a modern reader, but has almost no echo in these quartets. The following quotations, from letters of the first half of 1790, tell their own story:

'Once more I beg you, rescue me just this time from my horrible situation. . . This summer, thanks to my work from the King of Prussia, I hope to be able to convince you completely of my honesty.'

'Whatever you can easily spare will be welcome.'

'If you can send me something, even though it be only the small sum you sent last time. . .'

'I must have something to live on until I have arranged my concerts and until the quartets on which I am working have been sent to be engraved.'

'I must beg you, dearest friend, in the name of all that is sacred, to assist me with whatever you can spare. If you only knew what grief and worry all this causes me. It has prevented me all this time from finishing my quartets.'

'Dearest friend, if you can help me to meet my present urgent expenses, oh, do so! . . . I have now been obliged to give away my quartets (those very difficult works) for a mere song, simply in order to have cash in hand. . . . Adieu. Send me what you can spare.'

From the agitated opening measures of the great G minor Symphony, if not from other marvels such as the slow movement of the C major 'Linz' Symphony, we know how Mozartean is the sound of divisi violas in the orchestra. It was almost inevitable that Mozart should write string quintets—and when he did he left us four works which are the pinnacle of his own magnificent chamber-music achievement, and at the same time lasting models of perfection in this medium. Whether these pieces were composed to order or not is uncertain: however, in them Mozart adopted a freer and much more deeply personal style than in the last series of quartets, so that, aside from their technical polish, we have to take account here of inner meaning in almost every phrase of the music.

The present celebrations do not revere the memory of a mere 'rococo' dancing-doll. Like certain other great artists, Mozart is of a temperament which often speaks in a language of comedy. But we must not be fooled by this into missing the flashes of God-given artistic insight in such works as the quintets and the Opus X quartets. This music would belong among the highest manifestations of Western art, even if we did not know Mozart as the composer of the concertos and the symphonies: even if we did not possess in his operas the most precious thing of all—the linguistic key to all these riches.

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Thursday, January 19, 1956

Quintet in E flat major (K. 614), composed in April 1791

for two violins, two violas, and cello

Allegro di molto

Andante

Menuetto: Allegretto

Finale: Allegro

Quartet in C major (K. 465), composed in January 1785

for two violins, viola, and cello

Adagio—Allegro

Andante cantabile

Menuetto: Allegretto

Allegro molto

Quintet in G minor (K. 516), composed in May 1787

for two violins, two violas, and cello

Allegro

Menuetto: Allegretto

Adagio ma non troppo

Adagio—Allegro

Quintet in E flat major (K. 614)

Mozart's last chamber work, this is one of his most brilliant instrumental comedies.

It opens with a boisterous movement in fast six-eight time, with 'horn fifths' and drone notes, suggesting rustic revelries. Country gaiety is indeed the keynote of the whole Quintet—though the point of view is always that of a town wit. The noisy main theme is introduced by the two violas, and its main motif goes through some brilliant contrapuntal capers. A cadence-formula in the second theme reminds one of Masetto. The most amusing touch is reserved for the coda: the two violins interrupt the violas here with what sounds like a squawk of protest against being led once more round the Maypole.

The Andante might have been subtitled 'Romanza'. Its characteristic *détaché* up-beats recall the well-known slow movement of the 'Kleine Nachtmusik'. The form is that of a very regular songlike rondo—with some beautiful variations in the accompaniment of the theme on each reappearance. The movement has received high critical appreciation from many different sources. In Eric Blom's observation, it 'has that touching expression of faithful and confident love which Mozart had made his Belmonte express in *Die Entführung* at the time of his engagement. It is in the same key, too.'

The gracious Minuet is on the short side. Its single theme begins with a downward scale in thirds in the violins; in the final phrase the violas present the same idea in upward form. There is a popular-sounding *ländler* trio, over a drone bass.

A Haydnish romp serves as a finale. A scampering main theme supplies

motifs for the whole movement, which is in rondo form. The middle episode treats the theme in fugato, very much à la Haydn, and there is a delicious suggestion of 'fausse reprise' in the minor key, followed by a series of 'pathetic' suspensions, posing in mock seriousness before the theme itself returns. The coda recalls a number of these lively touches.

Quartet in C major (K. 465)

The last of the Opus X quartets is on a larger and more expansive scale than the other five works of the set. This is apparent from the inclusion of an Adagio introduction, and from the extraordinary feeling of vastness and mystery which it gives; and it is also seen in the unusually long thematic sections of the following Allegro, divided by generous breathing spaces. Certain clashes in the part-writing of the Adagio gave the quartet its nickname of 'Dissonant', an absurd title when one knows the sunny sublimities of the work as a whole. It was the composer Sarti who, in Mozart's lifetime, and apparently without malice, criticized the musical grammar of this Adagio, in a pamphlet entitled 'Critical observations on a Quartet by Mozart'. Much ink was later spilt by 19th-century pedants over those troublesome dissonances. The passage may be easily explained, but the point is not its grammar but its emotional effect—which seems to be to indicate from the outset the scope of the work. Obviously it does this well, because we are immediately conscious that whatever happens in the Quartet it is not going to be a tightly compressed affair like, say, the very different previous one in A.

The main theme of the Allegro shows, like the opening of the G minor Quintet, the expressiveness which Mozart can derive from the patter accompaniments of opera buffa which were always so much a part of his musical vocabulary. The piece has a finely worked reprise with new imitations, and, as so often with Mozart, a new chromatic tinge to the themes.

The expressive core of the Quartet is the beautiful Andante (Mozart added 'cantabile' as an afterthought). One should note the motif of two 16th-notes followed by two 8ths which is so extensively used (mostly in imitation) in linking sections, in showing changes of direction in the music, and—once, in the miraculous coda—as a sotto-voce background to a completely new melody of tremendous breadth. When asked what he considered the most beautiful sound in music, Mozart is said to have replied: 'No sound at all'. One is never able to document such stories, but this one seems quite plausible. Apparently what he meant was that a well-placed moment of silence in a piece of music is often more expressive than a huge screaming profusion of notes; and the truth of this is borne out again and again in his own slow movements. The present one provides some wonderful moments of this kind: the pauses, like a leaf wavering this way and that in the wind, which suspend our feelings just before the entrance of the second theme; the dramatically abrupt pause midway in that same theme, with the soft pleading phrase which follows; and above all the questioning pause which introduces the coda, with its new expressive depths. Followers of miniature scores should note that Alfred Einstein's revised edition of the quartets gives Mozart's curious original indication that the second theme should open with one bar of cello accompaniment, the other instruments entering in the second bar: the theme is seldom heard this way in performance.

The Minuet, broadly conceived and somewhat faster than usual, almost suggests a Schubert scherzo in its manly zest. The exhilarating forte repetition of the cadence-theme is a Schubertian gesture. The trio is in the minor: its theme is like a dialogue between first violin and cello; in the restatement, their roles are reversed, and the cello dominates.

The concluding movement is an Allegro of great vivacity and humor. As in so many Mozart finales, the spirit of Haydn springs to mind. Notable features, especially for later adventures to which they give rise, are the surprising harmonic excursions of the second theme and the witty cadence-tune of the same section.

Quintet in G minor (K. 516)

This personal, brooding, and altogether profound work has often been related to other Mozart pieces in the same key—for example the two G minor symphonies, or Pamina's 'Ach, ich fühls'—in which similar qualities are found. Its troubled spirit, verging sometimes on bitterness, provides one of the most revealing glimpses of Mozart's own character—his fatalism, his humanity, his deep courage and resignation. Even the turn to the major key in the finale, often criticized as being 'too slight' for such a monumental work, fits in with the composer's habit of turning to joyful musical tasks even when his daily existence was at its gloomiest.

The first movement is dominated rhythmically and texturally by its splendid main motif and by a typical Mozartean chromaticism in its themes. The cadence-figure of the first theme echoes the end of the first movement of the great G minor Symphony. A wonderful passage occurs when the reprise of the second theme comes in the tonic minor, transforming the original brief ray of sunlight into an expression of tension, even of desperate anxiety. There are many parallel examples in Mozart's minor-key works, though few have such deep poignancy as this one. The wonder always lies in the extreme economy of means: the original tune is altered by no more than a few notes, to take on a totally different meaning.

The Minuet provides no 'light' relief: quite the contrary. It is characterized again by chromaticism, and by brusque forte chords—bolts of thunder from an angry god. Jahn points out one of the most miraculous features to be found anywhere in Mozart—the way the composer employs the cadence-theme of the Minuet as the main idea of the quiet Trio, in major key. A little lyrical phrase of four bars, insignificant enough on first hearing, it takes on a soft consoling expression by this inspired touch; but one should note that it reappears in minor when the Minuet is repeated, and this third appearance makes it as full of associations as a poetic refrain.

The Adagio is one of the very few movements in Mozart's chamber music where the strings are muted. It has an unsurpassed breadth and nobility of expression, and the sort of searching beauty which makes one feel such thoughts could only be expressed in music, and then only by a Mozart. The fatalism of the rest of the Quintet is carried over in such details as the opening of the second theme, in unexpected minor key, punctuated by dark anxious comments from the second viola. Later when this section turns to the major, there is a cadence-figure reminiscent of one of Mozart's noblest character creations—the Countess in *Figaro*. This courageous melody, with its second phrase a duet between viola and violin, is the emotional centre of

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the Quintet. One should also point out the dark modulations which usher in (and intensify) its reappearance later on.

Abert is quoted as saying that the major-key finale 'must not be interpreted as a Beethovenian victory after past struggles'. Even though there is a broad Adagio introduction in the minor, with a drooping sadness to its phrases, the main rondo theme, when it arrives, should itself prevent any such ideas of a soul in conflict. It reflects pure, light-hearted, bounding gaiety. The tune will bear close attention, however, for its unusually compact phrase-construction (four bars, divided $1\frac{1}{2}$ plus $1\frac{1}{2}$ plus 1): the movement as a whole is by no means devoid of such subtleties, and if its flippancy fails to dispel the earlier impressions of the Quintet, who is to say this is not part of the composer's vision as well?

Friday, January 20, 1956

Quartet in B flat major (K. 458), composed in November 1784
for two violins, viola, and cello

Allegro vivace assai
Menuetto: Moderato
Adagio
Allegro assai

Quintet in A major (K. 581), composed in September 1789
for clarinet, two violins, viola, and cello

Allegro
Larghetto
Menuetto
Allegretto con variazioni

Quartet in D major (K. 575), composed in June 1789
for two violins, viola, and cello

Allegretto
Andante
Menuetto: Allegretto
Allegretto

Quartet in B flat major (K. 458)

The third of the Opus X quartets (but the fourth in order of composition), this work is often nicknamed 'The Hunt', from the resemblance of its opening theme to a hunting song, and also from the suggestions of answering horn calls in later themes.

In some respects the first movement foreshadows Beethoven—the Beethoven of, say, the Second Symphony—in its constant return to the same rhythmic motifs, and its hints of dramatic involvement at certain crucial points. (The

mysterious succession of long held chords two-thirds of the way through the exposition, for example, has many parallels in Beethoven.) There is much imitation, culminating in a close stretto of the main theme in an extensive coda. Just before the final chords, Mozart gives us that theme again, in a decisive phrase of five bars (rather than four) whose effect is to reveal new strength and meaning in what by now is well-known material.

The Minuet is subtly phrased and concise. Sforzandos suggest a feeling of urgency beneath its pompous dotted rhythms, recalling Eric Blom's observation that 'the sforzandos . . . are the lion's claw hidden under the lithe feline charm of Mozart's 18th-century idiom.'

As slow movement there is a declamatory Adagio of pure romantic sentiment. Among its astonishing musical details may be noted the way the second theme cuts through the pulsating accompaniment chords; the mysterious modulations of those same chords; the subtler and more evasive cadences employed in the restatement of themes later on; and the reservation of the rich low notes of the cello, always so telling in their effect, for the very end of the piece.

A rare glimpse of Mozart's working habits is afforded by the manuscript of the finale, as described in the preface to Einstein's revised edition. Thirteen opening bars of a 'Prestissimo' are written, then these are crossed out and a new beginning made on the next page, with the marking 'Allegro assai'. The melodic idea is virtually the same in both openings, but the rejected one presents it in complicated imitations, whereas the final one is simpler and all the instruments move in the same rhythm. It was characteristic of Mozart that he chose the simpler way to express his theme, and reserved the cerebations for a later part of the piece. The rejection was evidently swift and automatic. The interesting thing is that he should have started again with the same idea: because his usual tendency was, when a beginning did not please him, to throw it away and start on something quite different. The exception is however quite in line with the refinement of craft which he lavished on all the Opus X quartets. The finale, as we now have it, is an irresistible comic piece with brilliant overlappings and imitations coming in the development, and a feeling of the gradual accumulation of complexities, such as some of the Haydn finales provide.

Clarinet Quintet in A major (K. 581)

Mozart always called this piece 'Stadler's quintet', referring to the fact that it was written for his friend the Viennese clarinet virtuoso Anton Stadler. The Clarinet Concerto of 1791 was also intended for him; the two works contain some of the most grateful examples of solo writing for this instrument in existence. The Quintet is a particularly serene one, to which the clarinet tone adds its special melodic warmth and mellowness, without destroying the chamber music ideal of equality of the parts.

The opening Allegro recalls the serenity and reflectiveness of the A major Piano Concerto (K. 488). There are an extraordinary number of expressive melodies, most of them amply stated, in two or three differently-scored phrases. A beautiful turn is the chromatic alteration of the second theme when the clarinet takes it over from the violin. The reprise is notable for some inspired changes from the original allotment of solo phrases.

The slow movement which follows is like an operatic cavatina, for clarinet and muted strings, with a soft serenade-like coda over murmuring triplet-figures. The eloquent cantabile of the wind instrument is fully exploited; there are some florid interchanges of melody with the first violin; and the characteristic expressive leaps from lower to upper register of the clarinet are also heard—the sort of thing which we know from the Clarinet Concerto, and which Mozart so often applied as well in the symphonies, and in his vocal writing, for example in the great aria of Fiordiligi in *Così fan tutte*.

The Minuet has two alternating trios—one for the strings alone, and the other, with clarinet, in ländler style.

The finale is a theme with six variations. Mozart follows the old practice in making his second-last variation an especially decorative one in slower tempo. A linking phrase leads to Variation 6—which turns out to be an expanded coda-like version of the theme, marked to be played faster than the opening.

Quartet in D major (K. 575)

This is the first of the three 'Prussian' quartets, even more flattering to the cello of the royal patron than either of its companion-works. It is short, brilliant, and completely joyous in spirit. It is also interesting because the first and second movements were elaborated from sketches made by Mozart in the early 1770's: the opening Allegretto was polished up from a youthful original, the Andante completed from an abandoned eight-bar theme of the same period. This may help explain the youthful gaiety of the work—with which, however, the newly-composed minuet and finale are completely in accord.

The first movement has a singing four-bar theme, whose notes are later reduced in value to form a two-bar motif. There is considerable soloistic dialogue, but involving all four instruments. The development is short, and introduces an independent eight-bar tune as a central moment of repose.

In the Andante the docile opening theme of the youthful composer is beautifully varied in repetition when completed by the mature man. The piece is shorter and simpler than most Mozart slow movements. The middle section and coda are constructed in a series of solo phrases. A particularly fine passage is the reprise of the main theme in the cello; and its second half, marked forte, with increased activity in all instruments, is a notable climactic point.

The Minuet is elaborately worked out, with dual themes and development. The trio provides solo opportunities for the cello, but its subtle division of motifs always keeps the whole ensemble in the picture.

The finale is a gay rondo, with concerto-like presentation of its main theme. The opening motif reappears at the start of the second theme as well, and is treated extensively in imitation in the course of the movement. An amusing 'closing theme', heard twice, reminds one of the bird-man Papageno.

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Saturday, January 21, 1956

Quintet in D major (K. 593), composed in December 1790
for two violins, two violas, and cello

Larghetto—Allegro

Adagio

Menuetto: Allegretto

Finale: Allegro

Quartet in G major (K. 387), composed in December 1782
for two violins, viola, and cello

Allegro vivace assai

Menuetto: Allegretto

Andante cantabile

Molto Allegro

Quintet in C major (K. 515), composed in April 1787
for two violins, two violas, and cello

Allegro

Menuetto: Allegretto

Andante

Allegro

Quintet in D major (K. 593)

Along with the E flat major Quintet, this work was published posthumously, the preface stating that both pieces were composed at the request of a wealthy Hungarian amateur. In the 1930's C. B. Oldham identified this mysterious patron as Johann Tost, a cloth merchant and the dedicatee of three series of quartets by Haydn. Constanze had mentioned the name in some letters after her husband's death, with the remark that 'Mozart did some work for him'. Einstein comments: 'Perhaps Mozart was well paid for these two works, at least. He should have been; both bear all the earmarks of compositions intended for a connoisseur.'

The first movement is, in form at least, unique in Mozart's chamber music. It opens with a solemn Larghetto, in dialogue between the cello and the other four instruments; and one unique feature is the reappearance of this material, the continuance of the dialogue as it were, towards the end of the movement. In the main body of the piece (Allegro), the first theme is highly concentrated, containing many quite different motifs and some fairly wide harmonic excursions, all in the short space of twelve bars; the theme even contains its own 'closing section'. Practically all the remainder of the Allegro consists in contrapuntal manipulations of motifs from those twelve bars, and, as a quite unique and delightful final touch, the first eight are repeated intact at the very end of the movement.

The Adagio, one of the composer's finest slow movements, really defies sober description. Like many another Mozart adagio, it is characterized by broken phrases of a 'sighing' expressiveness. What sets it apart is its breathtaking succession of the most original and transparent string textures—the colloquy between violin and cello against throbbing accompaniment, the violin soaring and songful, the cello quietly troubled and ominous; the later

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reversal of these roles, and its surprising sequel towards the end of the movement; the heavenly passage over pizzicato cello notes leading to the reprise. Every detail tells, and the movement calls for great control on the part of each player.

The Minuet is more regularly constructed than most by Mozart. On reappearance its theme is heard in two canonic presentations, the last underlined with heavy doublings. The trio is a colorful contrast with its lighter texture, its airy arpeggios and pizzicato accompaniment.

The short rondo-finale recalls Haydn in its combination of comic spirit and fugal procedures. The main tune was altered by Mozart from plain descending chromatic notes to its present subtler melodic shape: it seems so exactly right that one can hardly imagine it having existed in a less perfect form, but again we observe Mozart's habit of polishing his material in chamber works.

Quartet in G major (K. 387)

The first of the Opus X quartets bears out Mozart's statement (in the dedicatory letter to Haydn) that these pieces were 'the fruit of long and laborious study'. The music is highly polished throughout, and its style is unified by a certain ornateness of the themes, and by recurring chromatic-scale passages found in all four movements, which deepen the expression. Also notable is the profusion of dynamic markings: midway in the second theme of the opening movement, and again in a principal motif of the Minuet, Mozart writes 'p' and 'f' over single notes of a passage; his string phrasing, too, has rarely been indicated in such detail.

The comparison of the sonorous opening theme to its restatement later on in the first movement is a good guide to the style of these remarkable quartets. Two details to be noted especially are the chromatic endings added to the phrases on their second appearance and the addition in the reprise of a completely new interjection of one bar, pianissimo, which alters the sense of the harmony in a very subtle way. The development makes considerable play of a little martial closing theme—it is characteristic of Mozart to choose for his brief developmental passages some of the less significant fragments of his material.

The Minuet is one of the most elaborately constructed in all the chamber music of this composer. It is in full sonata form, with two thematic sections, prose-like arrangement of sentences, and a fair amount of motivial development, all in the framework of the classical minuet (though apparently intended to be played a little faster than the traditional dance). The trio has the 'vigorous exaltation' associated with so many of Mozart's G minor compositions. Wide striding intervals characterize most of the motifs.

The slow movement, an ornate, aria-like affair in C major, is rather like the one Beethoven later wrote for his Piano Sonata Opus 31, No 1. Features of particular beauty are the cello phrase just at the end of the opening melody (notable because of what happens to it in the restatement later), and the melancholy triplet figure (in the unexpected minor dominant) which begins the second theme. When this same theme turns to major, there comes a passage of soft melodic reflectiveness which is likely to prove problematical for North American music lovers, because it is so close to the musical

vocabulary of our protestant hymn tunes. Early 19th-century hymn books published hereabouts show that Haydn and Mozart slow movements were in fact the source of many of these tunes. It seems a double pity: we have both lost the sense of what might have moved early hearers to put religious words to these tunes (they have meanwhile been so badly imitated), and at the same time find it hard to listen to the original music free of these associations.

The witty finale owes its effectiveness to an ingenious juxtaposition of learned fugal writing and the most light-hearted clichés of the opera buffa style. It contains two fugal expositions, one in the first theme and one in the second; later their subjects combine; the first one, which dominates the movement, is similar to that of the famous 'Jupiter' finale. In complete contrast to these sections are tunes and passage work in the purest buffo idiom, accompanied not polyphonically but in plain basic harmonies. The most extensive of these is an almost vulgar tune presented and elaborated by the first violin. Wyzewa and Saint-Foix note that the cadence-theme (deliciously extended on its later return) foreshadows a trio in *The Magic Flute*. The development, suggesting darker colors, opens with an extraordinary chromatic passage which Mozart rewrote several times because of the difficulties it caused him. The recapitulation is considerably curtailed, there being no need to 're-expose' the fugal subjects with the voices entering one by one as before. The coda refers to the dark chromatic motifs and presents the first fugal subject once more, this time in close stretto.

Quintet in C major (K. 515)

The first of the four great string quintets of the last period, this work is also the longest and the most expansive in style. It has all the seriousness and nobility associated with Mozart's large works in this key.

The main theme of the first movement is presented in dialogue between the cello and the first violin, the other instruments providing the inevitable pulsing accompaniment. The cello motif is a broad striding arpeggio: its confident 'onward and upward' progression, ending with a 'one-two' stress, is related to other fine Mozart themes, for example those in the first movement of the C minor Piano Sonata and the slow movement of the great String Trio. The violin motif which answers it here is shorter and, by contrast, distinctly feminine. Together these two motifs make up a basic phrase of five bars, and animation results later on when the entries overlap at other points, to create different phrase lengths. The theme is given an unusually long and expansive exposition. At its height, Mozart has a bold cadence whose effect could only be achieved in the quintet medium—the second viola doubles the two violins at a lower octave. The only parallel to this particular tonal richness is Mozart's characteristic doubling of violins and bassoon in his orchestral writing. Other than these points, one should observe the 'closing theme', with its graceful wavering quality over a pedal note—observe it both for its own beauty and for the extensive fugato developments of it which come later on. At the very end, too, these fugatos suggest a broad closing section, almost like a Beethovenian developmental coda.

The Minuet is both concise and unusually phrased. The Trio starts almost non-thematically, as though merely providing a neutral type of continuation

to previous phrases. After eight bars, it gathers more tension and delivers two fine, compressed, and totally contrasting melodic phrases. The movement as a whole is a real touchstone of the processes of thematic growth in classical style, and illustrates once again that great music, even in its quieter and more 'formal' moments, is seldom what you expect.

The slow movement has been called a 'dialogue between lovers'. The two principal characters are the first violin and the first viola—the traditional 'leaders' of the quintet in older examples. The melodic phrases have the expressive contours and the fine declamatory detail of Mozart's greatest slow movements. The accompanying voices also contribute a great deal—one notable example among many here being the broad active cello line below the viola, midway in the second theme. The coda extends the movement by some extraordinary harmonic turns.

The rondo-finale has the ABACBA construction found in the finales of the piano quartets and a number of the concerti, though here the treatment (like the inspired theme itself, and the work of which this finale forms a part) is unusually broad. Section B already shows, in its continuation, that the rondo's main motifs have vast contrapuntal possibilities, including their combination with chromatic counterthemes. The first reprise of A is extraordinarily full (in a less expansive work it might have been curtailed), and C, which follows, is a lively contrapuntal free-for-all built on previous motifs. The expected final appearance of A calls up a surprising transformation of its theme, expressed softly, underlined with meaningful pauses and a subtle prolongation of phrase—a delicious moment before the sweeping jubilant coda.

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Thursday, February 2, 1956

Quartet in E flat major (K. 428), composed in Autumn 1783

for two violins, viola, and cello

Allegro ma non troppo

Andante con moto

Menuetto: *Allegretto*

Allegro vivace

Quartet in F major (K. 590), composed in June 1790

for two violins, viola, and cello

Allegro moderato

Andante

Menuetto: *Allegretto*

Allegro

Quartet in G minor (K. 478), composed in October 1785

for piano, violin, viola, and cello

Allegro

Andante

Rondo: *Allegro*

Quartet in E flat major (K. 428)

This work was composed before the B flat 'Hunt' Quartet, but in the publication of Opus X Mozart placed it later in the series: thus chronologically it is No 3, but in the original editions it appears as No 4. The point is of interest to us because the work seems to bear more relationship in its conciseness and seriousness to the first two quartets than to the lighter and more spontaneous ones in C and B flat written subsequently. Part of Mozart's reason for renumbering may have been a deliberate wish to upset this impression of stylistic relation within the series: of course the customary progression of keys had to be observed as well, and this also would call for rearrangement of the order.

The work opens with a chromatic theme in octaves. The French scholars Wyzewa and Saint-Foix observe that this theme seems to suggest 'a more troubled continuation than the one Mozart has written': on the other hand, Mozart's continuation retains the veiled tone quality of the opening, and an anxious little counter-motif in the second violin preserves at least a hint of the same emotional atmosphere. The closing theme has the martial quality which seems to arise somehow in every E flat piece by Mozart. In the development all four instruments take off on momentary romantic flights of fancy by means of a new countertheme in triplets.

The Andante is almost like an improvised song-without-words: it has a very personal lyricism about it. Harmonic freedom and an almost monothematic construction are its distinctive technical features.

There is a large-scale sonata-form Minuet with a dynamic main theme and an enchanting 'echo' coda. The trio is a curious contrast, being a series of five presentations of the same meandering phrase at five different pitches, each over a sustained pedal note. (There are really ten presentations, of course, if one counts the repeats.)

The finale is a Haydnish rondo, whose theme is presented in little gusts of double thirds and soon shows itself admirably fashioned for canonic treatment. The return is engineered by fragmentation of a little cadence-theme; the second time this takes place, the music shows especially Haydnish traits in a series of comic interruptions, pauses, and even a *rallentando*, unusual in Mozart. A contrapuntal coup is achieved in the last appearance of the rondo theme, where the first violin sings an entirely new and quite broad tune against the original, as if to say 'this is what our puffing theme is really all about, after all!'

Quartet in F major (K. 590)

The last of the three 'Prussian' quartets is somewhat larger and more serious in scope than the other two.

The splendid opening idea, three bars in length, has a sharp rhythmic and dynamic profile, and is announced in octaves. It dominates the whole first movement. The second theme, as in the other quartets of this series, is set out in dialogue between the cello and the first violin, though towards its close this texture becomes enriched and the music is extended by an expressive little chromatic phrase. The opening motif reappears as a cadence-theme here. The development begins by elaborating monosyllabically on a new little rhythmic tag, and continues with some high contrapuntal involvement of our opening idea. The monosyllables again assume importance in the coda.

The Adagio speaks from the heart; many commentators have found in it an expression of farewell. As sheer sound, the movement has rarely been equalled in the quartet medium. The very opening chords, with all instruments singing in low register, and the cello on its lowest open string, has an indescribable warmth and sensitivity about it. The consoling rhythmic contours of the opening theme are present practically throughout—as a background for some heavenly melodic tracery, or overlapping in the momentary tension of double canon.

The principal theme of the Minuet seems to grow from a whimsical turning round one note; the improvisational spirit is also seen in the irregular construction (phrases of seven bars' length) and in the freedom with which the motifs are handled at the expected point of reprise.

The finale presents its main theme in sentences which answer between violin and viola. The continuation has teasing stops and starts, in the Haydn manner, very much exploited in later parts of the movement. Another amusing touch is provided by the violently declaiming gestures of the first violin part, in the midst of a very loud busy texture in the 'bridge' passage. Mozart ends his quartet-writing career on a note of high comedy.

Piano Quartet in G minor (K. 478)

The first of Mozart's two quartets 'for harpsichord or forte-piano, violin, tenor, and bass' is perhaps the first work by any composer specifically designated for this combination. The novel medium was evidently regarded by Mozart as a miniature keyboard concerto, with, however, all the refined instrumental interplay of his string quartet style. Thus the work has only three movements, like a concerto; but at the same time the strings are independently handled, and do much more than just support the 'soloist'.

The Quartet was composed according to an agreement with Hoffmeister, and published by him. Evidently it was to have been the first of a set, but its style was so far removed from polite salon fare that the publisher declared the public would not buy such pieces; the agreement was cancelled, and when Mozart wrote the later Quartet in E flat it was published not by Hoffmeister but by his rival Artaria.

The first movement is indeed a monumental and fateful piece (in Mozart's most fateful key of G minor): it is suggested by Alfred Einstein that the opening 'wild command' might 'be called the "fate" motive with exactly as much justice as the four-note motive of Beethoven's Fifth Symphony'. The 'command' is heard in bold octaves at the start, and is present in some form during most of the remainder of the movement. At the point of the usual 'development' section, the piano proposes a new theme which is then treated in elaborate contrapuntal fashion by the whole ensemble. The reprise is notable for a pathetic extension of the main theme. This extension is heard again in the coda, where it is followed by a remarkable section, fortissimo, with the main theme in the strings in octaves, against loud-vibrating broken chords in the piano. The piece ends with the theme, 'all' unisono' again, almost like the final appearance of the ritornello in a baroque concerto.

The slow movement is a decorative cavatina-like affair in B flat major. Its second theme is finely punctuated, and one phrase almost reminds us of a similar moment in the great C major String Quartet. The movement is interesting for the exploitation of the bass register of the piano at certain points: the possibilities of this color fascinated Mozart, as we know from some of the mature works for piano solo.

The final rondo (in G major) is brilliant and florid, and concerto-like in its distribution of themes. Among its profusion of melodies there is a short phrase, heard only once, which later provided the theme for the composer's Rondo in D for piano.

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Quartet in A major (K. 464), composed in January 1785
for two violins, viola, and cello

Allegro
Menuetto
Andante
Allegro non troppo

Quartet in B flat major (K. 589), composed in May 1790
for two violins, viola, and cello

Allegro
Larghetto
Menuetto: Moderato
Allegro assai

Quartet in E flat major (K. 493), composed in June 1786
for piano, violin, viola, and cello

Allegro
Larghetto
Allegretto

Quartet in A major (K. 464)

This is No 5 of the set of six quartets dedicated to Haydn. It shares with the earlier works in the set a fine conciseness of expression; but it differs from any of them in its general emotional temper, which is more elusive, more tinged with pathos and with the inner sadness of what Einstein calls Mozart's 'disconsolate major'. Much of the pathetic undercurrent comes, inevitably, from the chromatic inflection of the themes.

The first movement is one of the few Mozart pieces of which one could say that 'everything springs from the opening phrase' (and what a superb opening phrase it is!): its basic upbeat rhythm and the metrical ambiguity of its upper line are features which recur many times, notably in the 'bridge', towards the end of the second theme (with altered harmonic meaning), in the little imitative coda, and of course in the development. The second theme itself provides chromatic motifs and contrasting rhythms, and is brilliantly lengthened for climactic effect in the restatement. A detail of interest occurs in the reprise of the 'bridge': this section originally began with our opening motif in minor key, chordally underlined; now here we have the same presentation, but with no harmony, only a single line—momentarily we find ourselves without our tonal compass. This produces exactly the vagueness and uncertainty which will enhance the arrival of the now-familiar second theme a moment later.

The Minuet, one of Mozart's finest, contains, in its ominous opening octaves, its chromaticism, its bold imitations, and its occasional dramatic silences, elements which remove it from the realm of the purely ceremonial court dance, though rhythmically that is still what it is. The trio is notable for the variation of its sonorous descending bass line in the restatement.

The slow movement is an Andante with six variations. The theme itself has some motivial development in its second half, and consequently the variations follow no rigid formal pattern at this point. The earlier ones are figurational treatments of the theme, with the interest passing, as usual, from one instrument to another. The fourth variation, in minor key, gives the most active part to the cello. In Variation 5, which follows in the major, there is considerable imitation, and more than the usual freedom in phrase-construction. Variation 6 is built over a persistent drumming figure in the cello, which carries over into the succeeding coda. This drumming feature occurs at a similar point in Beethoven's A major Quartet, Opus 18, No 5, for which the Mozart work evidently served as a model.

The finale is a summing-up of feelings already implied. Its main idea is a drooping chromatic figure, very thoroughly exploited; its development section introduces a completely new serene melody, in contrast to everything else; and the ending is quiet, a bit doubtful, again with the drooping quality.

Quartet in B flat major (K. 589)

The second of the 'Prussian' quartets is a short brilliant piece whose themes however take time to answer phrase by phrase, often soloistically.

Its opening movement is a very compact one. The main theme is constructed in answering six-bar phrases, and its return is most cunningly devised. The second theme is less elaborate than usual—a pair of answering solo phrases for cello and first violin, followed by flashing reference to the opening motif for a conclusion.

In the brief Larghetto the two outer instruments again converse, this time in more tender language.

The Minuet begins with very regular, pompous rhythms, in dance-like fashion. In the second half, an extension of phrase unexpectedly breaks the formal pattern, and Mozart adds a fine coda, longer than the opening theme itself. For the trio, seemingly boldened by these adventures, he goes much further: the piece expands into a miniature sonata-form structure, with a dramatic dialogue full of harmonic surprises just before the reprise.

The finale, somewhat Haydnish, begins with a scampering imitative announcement of its main theme, in two closed sentences, each marked to be repeated. The remainder of the movement is of much freer construction. Notable features are a syncopated motif, which shortly combines with the main theme; a sudden jolt into D flat major à la Beethoven; other witty harmonic touches which delay the reprise; and the treatment of the main theme in inversion.

Piano Quartet in E flat major (K. 493)

'Before Weber, Ries, and Mendelssohn had contributed to the stock of chamber music for the pianoforte, violin, viola, and violoncello, the pianoforte quartets of Mozart formed the sole resource of musical families who found pleasure in that kind of instrumental combination. Thus, during a long series of years, it has fared in certain quarters with them as in others with some of the finest passages of Shakespeare, debased by vulgar use and association; their original beauty has been obscured by familiarity.'

This is quoted from Mozart's first English biographer, Edward Holmes, writing in 1845. A musician may well look on early Victorian England as

the dark ages, but where in our enlightenment do we find even a small acquaintance with these two subtle masterpieces of Mozart? Their beauty is certainly in no danger of being 'obscured by familiarity' nowadays, when we hardly ever hear them, let alone play them for our own pleasure.

The second Quartet, in E flat, is in the finest 'chamber-concerto' style. It was evidently a favorite with Mozart himself for many years. The first movement has extraordinary subtleties in the so-spontaneous chain of melodies which form its themes. The first theme has no fewer than five separate motifs in the brief course of twenty bars or so; and the linking section which follows exhibits an astonishing freedom both in its phrase-construction and in its harmonic direction. The main motif of this linking passage is treated extensively in imitation later in the movement.

The Larghetto is a brief romantic tone-poem, with a main theme of admirable expressiveness. The closing theme is a transparent line in piano against a throbbing string accompaniment, a texture familiar from the piano concerti. The middle section of the piece opens with a remarkable dialogue between piano and strings, with profound questioning pauses.

The rondo-finale has, as so often in Mozart, one less than the expected number of appearances of its main theme: the form may be represented by the letters ABACBA. Eric Blom points out an eloquent extension of phrase in section B, with its unexpected piano fermata leading to harmonic excursions in the strings. Section C is in two halves, the first a stormy cascade of sound, and the second, in A flat, a brief interlude of sheer melodic tenderness.



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Quartet in D major (K. 499), composed in August 1786
for two violins, viola, and cello

Allegretto
Menuetto: Allegretto
Adagio
Allegro

Quartet in D minor (K. 421), composed in June 1783
for two violins, viola, and cello

Allegro moderato
Andante
Menuetto: Allegretto
Allegretto ma non troppo

Divertimento in B flat major (K. 287), composed in February 1777
for two violins, viola, cello, bass, and two horns

Allegro
Theme with variations: Andante grazioso
Menuetto
Adagio
Menuetto
Andante—Allegro molto

Quartet in D major (K. 499)

This work is often called the 'Hoffmeister' quartet, after Franz Anton Hoffmeister, a composer two years Mozart's senior, and one of Mozart's few really close musical friends, who was also the owner of a publishing-house in Vienna. He often used to lend sums of money, which Mozart would repay by writing music. This Quartet is essentially just such a potboiler—although there are no signs of haste or lack of care in the writing of it: on the contrary, it achieves just as high a degree of perfection in detail and expression as any of the earlier Opus X quartets, and, as Einstein remarks, it certainly justifies the unusual procedure of separate publication (rather than inclusion in a normal set of three or six quartets). One feature which shows a new strength and independence in Mozart's chamber music style is the way the outer movements exploit to the full their opening themes, using them, developing them, and constantly revealing new meaning in them.

The first movement has an unusual lay-out to its themes. The first begins in octaves, and has a counter-statement in which the instruments alternate in pairs. The main motif later grows into a canon between first violin and cello. In the second theme, Mozart skilfully dodges the finality of the dominant cadence by inserting 'surprise' phrases, the first in F sharp minor, and the other, more extended, in F major. The whole exposition is exceptionally broad, and rich in harmony, and the main motif is rarely lost sight of.

The Minuet is shorter and more dance-like than usual with Mozart. Some inner chromaticisms and fine harmonic variants in the theme suggest hidden depths. The trio reveals brilliant sonorous possibilities in the quartet medium. Alfred Einstein calls it 'a piece of musical wizardry'. It leads directly into the repeated Minuet, a detail rare in Mozart.

The Adagio is constructed in long, highly ornamental melodic phrases. The opening theme, characteristically punctuated with tiny expressive pauses, is heard again immediately, played by the two lower instruments in thirds, with a lovely new countertheme above; later it is treated in double canon. The second theme is dominated by a little figure of four 16th-notes, with Mozart's bowing marks indicating a stress on the first, a legato between the first and second, and light separation of the other two: such details of craft enhance pure inspiration, and are in a sense themselves inspired.

The finale has a wispy, hesitant, main theme, whose rests are later filled out by the superposition of a broad countertheme. There is considerable harmonic daring; and the development is highly contrapuntal. However the character of the main theme forbids any abandon or general exuberance of spirit. Mozart is perhaps more himself in this finale than in those where he follows Haydn's example.

Quartet in D minor (K. 421)

This is the second of the series of quartets dedicated to Haydn, and Mozart is supposed to have been working on it during his wife's first confinement, in 1783. The work as a whole has conciseness of utterance, and a prevailing earnestness of mood, bordering on tragedy. The strong downward octave leap of the opening seems to have an echo in a recurring phrase-ending of the variation-finale: it provides in fact the first and last sounds in the top violin part. Such details, whether planned or not, show a striking emotional consistency in the Quartet.

Schoenberg, in an essay in *Style and Idea*, draws attention to the passage which links the first and second themes of the opening movement, pointing out its succession of short, asymmetrical phrases, separated by meaningful pauses, as a masterful example of 'musical prose'. The movement has an unusually fine development section, mostly taken up with imitative treatment of the opening motif; and the reprise is notable for the more passionate tone which the second theme assumes when presented in minor key and expressed in bolder and wider intervals.

In construction the Andante is simpler than any other slow movement in the Opus X series. A graceful arpeggio figure in 16th-notes serves to unify. The movement is like a portrait of innocent and idyllic young love, with, halfway through, suggestions of stern clouds passing over the moon.

Wyzewa and Saint-Foix have remarked on the enormous contrast between the Minuet and its trio, the one grim in expression, martial and inexorable in rhythm, and the other (in major key) altogether light and airy.

The variation-finale is likely to remind us of Schubert, with its expressive inflections of alternating major and minor. The melodic or figural interest in the variations passes from the first violin to the second and in turn to the viola. For the fourth variation there is a broad consoling presentation in the major key. It is succeeded, however, in slightly faster tempo, by

a reprise and a coda, both in the minor; and the major third of the final chord seems a brief courageous smile in the face of tragedy rather than an indication of a happy outcome after conflict.

Divertimento in B flat major (K. 287)

This work is the second divertimento written by the twenty-one-year-old Mozart for a Salzburg noblewoman, the Countess Antonia Lodron. In style it combines attributes of chamber music, the concerto, and 'occasional' outdoor music. The two horns play an essential but rarely a soloistic role: they contribute at most a few simple motifs by way of independent comment, and otherwise serve as textural background. In the Adagio and elsewhere the first violin takes precedence over the other instruments reminding one of the violin concerti (all of which belong to this same period), and their close relationship to the divertimento style in Mozart. The lighter divertimento spirit is seen in the loose six-movement structure of the work and in its popularity of tone (especially the finale).

The first movement is notable for the concerto-like elaboration of its second theme, and for an amusing trick of reprise. The opening theme, as originally stated, comprises two motifs, one sharply chordal and the other smooth and flowing. In the reprise, we hear only the chordal one, developed with a new continuation; while the flowing one is reserved for a surprise effect in the coda. A similar device is found in the composer's D major Piano Sonata of the same year; Rudolf Gerber's notes on the present score attribute it to the influence of Joseph Haydn.

The late Alfred Einstein conceived the delightful second movement as a carnival ball, each variation of the theme being like a different masked character. Variation 2 is for strings alone, so that the horns can take breath before their 'solo' variation which follows.

The first Minuet has a striking chromatic main theme and darkly-colored G minor trio.

The Adagio is scored for the strings alone, and resembles an operatic aria or a violin concerto movement. The solo part (one wonders if Mozart himself performed it) is highly decorative, and even allows space for an improvised cadenza if the player feels inclined. The middle parts are muted, and the cello plays mostly in pizzicato notes, details of texture which further highlight the solo. Occasionally, though, the second violin plays the melodic line in thirds with the soloist, like an obbligato wind part in an aria.

The second Minuet is constructed, like some of those in the late quartets, in a sort of miniature sonata form, with two short themes and a phrase or two of 'development'.

Einstein identifies the gay theme of the finale as a South-German popular song, and notes that 'in order to make the joke quite clear' Mozart 'introduces it with an exaggeratedly pathetic recitative'. He also observes the homely 'yodelling' quality in a later passage. One wonders why the main theme, with its fast repeated notes, is never given to the horns: possibly Mozart felt that such agility could be demanded only in a solo horn concerto. In the central part of the finale there is a sudden modulation in bold octaves, such as we find so often in Beethoven. The recitative recurs just before the end 'in shortened form, but with even more comic effect'.



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THE PAGANINI QUARTET.

Hailed as "a dramatic reunion of famous musicians and legendary instruments", the Paganini Quartet was formed in the United States some ten years ago, and with this series of concerts makes its first appearance in Toronto.

The artists are Henri Temianka, Gustave Rosseels, Charles Foidart and Lucien Laporte. The instruments, from which the quartet has derived its title, are four fabulous Stradivari, made more than two hundred years ago, and at one time the most cherished possessions of the famous virtuoso, Nicolo Paganini.

The Quartet has been greeted, from the start, with unprecedented interest. Its first appearance in 1946, which included the Beethoven Cycle in six concerts at the Library of Congress in Washington, a series of four concerts at the University of California at Berkeley, and the opening concerts in the New Friends of Music series in New York, attracted overflow audiences and testified to the extraordinary interest the new quartet had aroused.

Since then, the Paganini Quartet has played hundreds of concerts throughout the United States, Canada and Europe, and has become familiar to still larger audiences through its many fine recordings, formerly for RCA Victor Red Seal and more recently for Decca. This season the quartet will give ninety concerts in the United States alone, believed to be a record number for a string quartet in one season. During the season before last, the Paganini Quartet visited the great music centres of Europe on a packed concert tour. Highlights of this triumphal excursion were appearances at the world-famous Edinburgh Festival and the playing of the Beethoven cycle in London which won the musicians top critical notices.

The four members of the Paganini Quartet share the same lifelong traditions:

Henri Temianka, the first violinist and leader of the Quartet, studied and lived in Belgium, which is the native land of his three colleagues. His solo appearances with many famed orchestras and conductors, his performances of the sonata literature and with his own chamber orchestra, his enlightening commentaries and lectures, his articles in such magazines as *The Readers' Digest*, *This Week*, *Etude*—all these form part of his rich and varied background. Cosmopolitan by education, a pupil of Carl Flesch, and for shorter periods Eugene Ysaye, Willi Hess, and Jules Boucherit, he was born in Scotland of Polish parents. Mr. Temianka is now a permanent member of the Royal Conservatory of Music's faculty.

Gustave Rosseels, second violin, has played in quartets since 1933, concertizing in Czechoslovakia, France, Switzerland, Sweden, Italy and Germany before the war. Afterwards he taught at The Royal Conservatory in Brussels. In October, 1944, he gave the Brussels premiere of the Violin Concerto of Chevreuille, who has been called the greatest living Belgian composer.

Charles Foidart, violist, is a pupil of Leon van Hout, of the Brussels Royal Conservatory, and later became professor of viola at the same institution. Before joining the Paganini Quartet, he had achieved wide recognition as a chamber music player through many years of association with the Belgian Piano String Quartet and the Monte Carlo String Quartet.

Lucien Laporte, cellist, received his training and experience both in Europe and America. Born in Liège, Belgium, he began his studies at the Con-

servatoire Royal in that city. He continued them in France and was awarded First Prize at the Conservatoire National de Paris, upon which occasion Walter Damrosch heard the young man and brought him to America as solo cello with the New York Symphony orchestra. Laporte has been actively identified with musical life in America and particularly New York, where, to quote the Herald Tribune of April 30, 1953, he is a "familiar performer known for his fine schooling, authority and clean technical facility".

Assisting Artists:

Paul Doktor, son of the late Karl Doktor, co-founder of the noted Busch Quartet, was born in Vienna and received his musical training there. Starting while still in his teens, he concertized extensively as a violinist as well as violist, turning his entire attention to the latter after winning the International Music Competition of Geneva's first prize in 1942—the only time a violist has claimed it. Since coming to the United States in 1947, he taught viola and chamber music briefly, leaving that field in 1951 to devote himself to a concert career. He has made many distinguished appearances both in concert and on the radio, including, for CBS, the world premiere of Quincy Porter's Concerto for Viola and Orchestra at Columbia University's Festival of Contemporary American Music.

Boris Roubakine, pianist, has made extensive concert tours in Europe, as well as North and South America. Swiss born, he completed his studies in Paris, where he also studied composition with Paul Dukas. For 12 years a leading faculty member of the Ecole Normale de Musique de Lausanne, Mr. Roubakine came to New York while on tour with the famous violinist, Bronislaw Huberman. After ten years of concertizing and teaching in that city, he came to Toronto in 1949, where he is a distinguished member of the piano faculty of the Royal Conservatory.

Ezra Schabas, clarinetist, is a graduate of the Juilliard School of Music and Columbia University. He was formerly on the faculty of the University of Massachusetts in Amherst, and Western Reserve University in Cleveland, Ohio. He has appeared in leading orchestras in New York and Cleveland and since his arrival in Toronto has performed with several ensembles on the CBC. He is Director of Public Relations at the Royal Conservatory.

Mary Barrow, French horn, is a native of Aberdeen, Scotland, who studied in Toronto with the late Benjamin Herbert Barrow. At the age of nineteen she became first horn of the Toronto Symphony Orchestra, a position she held for seven years. Recently, she has confined her activities to CBC work and solo and chamber music engagements. In private life she is Mrs. Reginald H. Barrow.

Eugene Rittich currently holds the first chair in the French horn section of the Toronto Symphony Orchestra and the CBC Symphony. Born in Victoria, B.C., he is a graduate of the Curtis Institute of Music. He has performed as soloist and member of several chamber ensembles in Toronto.

Reginald Wood, a former member of the Toronto Symphony Orchestra, Reginald Wood is now principal double bass player in the C.B.C. Symphony. Born in London, England, he first studied violoncello, later changing to bass. In recent years, he has specialized in radio and television work in Toronto.

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